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Prince

Prince:
A Complete
Album Guide

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BARTENDER
OF THE WEEK

Sarah



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April 12-18, 2017

VOLUME 37 | NUMBER 1897



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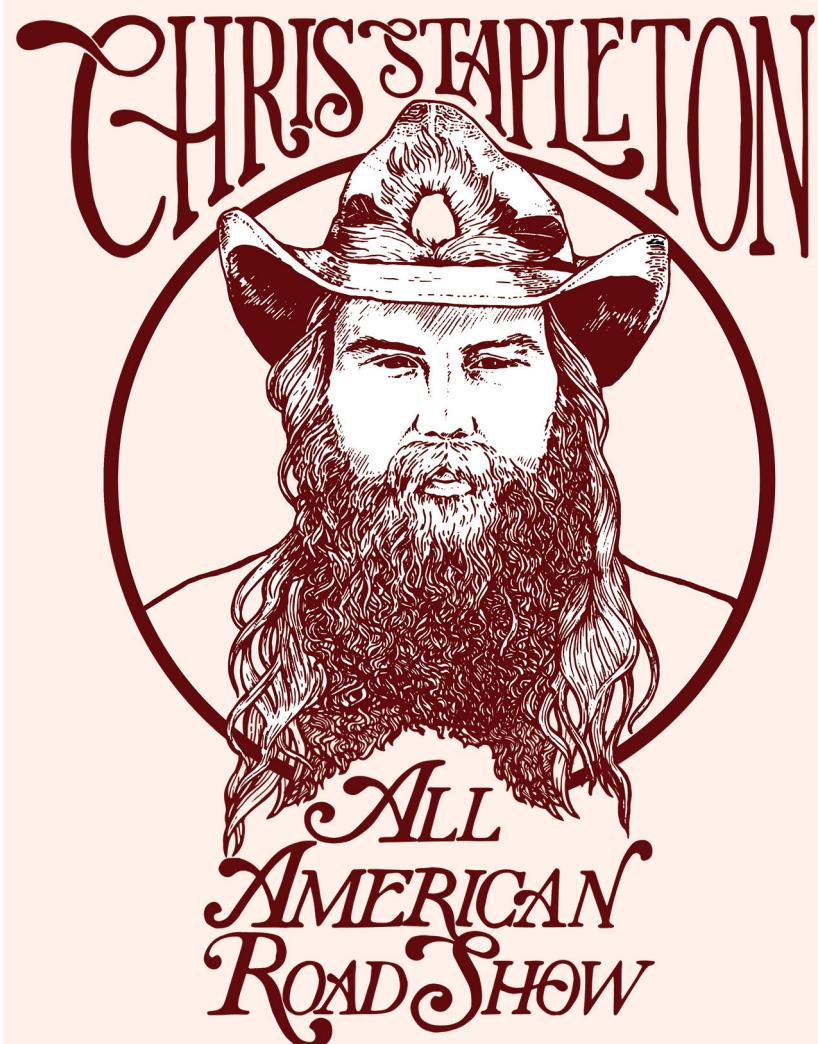
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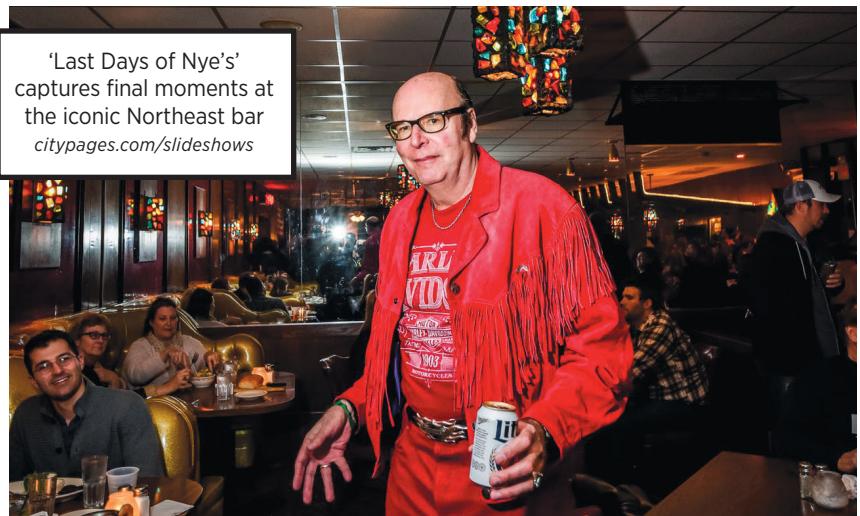
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THE SHORTLIST

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MIKE MADISON

THE STAT SHEET

\$3.5 million

Base salary for new Gophers football coach P.J. Fleck, who claims he took "a major pay cut" to come to Minnesota

\$820,360

Fleck's salary last year at Western Michigan, proving why he wasn't hired to coach the Math Department

17

Years since Minneapolis has had an arrest rate as low as it's experiencing in 2017

\$13 million

Amount paid to settle sexual harassment suits against Fox News host and moral arbiter Bill O'Reilly

"When did all the white people with penises turn into the new supervillain?"

Reader Craig Rhode responds to "House DFL leader Melissa Hortman calls out 'white males,' won't apologize," at citypages.com.

THE GOOD LIFE

AFTER SEVEN YEARS of vilifying Obamacare, it took Republicans just two months to produce a health care plan even more disliked.

According to an Associated Press poll, the new GOP plan is even more hated than Obamacare at its worst moment in 2013, when the HealthCare.gov site crashed at launch. Turns out that America isn't hip to higher premiums for older people, denial of coverage for pre-existing conditions, or throwing millions of people off the rolls.

The moral of the story? Don't win elections. Life is so much easier when you just get to screech from the sidelines, never having to come up with a plan of your own.

POPULAR STORIES

AT CITYPAGES.COM

Strange, sad days at the **MALL OF AMERICA SEARS**

Let's all be more like this small-town Minnesotan gettin' down to Afroman's '**BECAUSE I GOT HIGH**' [Video]

Five Twin Cities restaurants make Open Table's list of **TOP 100 HOT SPOT RESTAURANTS**

Should Minneapolis ditch **THE DRIVE-THROUGH?**

Two more Twin Cities restaurants have **ELIMINATED TIPPING** and raised wages for employees

SNOWFLAKES RECOIL

A mean lady in the Legislature hurts the GOP's feelings

The House Republican caucus will not take DFL Minority Leader Melissa Hortman's barbs lying down.

Quickly, Republicans: To the paperwork! Dozens of GOP House members have signed a "protest and dissent" letter aimed at Hortman, who made national news for a comment about a "100 percent white male card game" in a member's lounge just off the House chamber.

Hortman said she noticed far too often how Republican white guys tended to be absent for floor speeches by women, particularly "women of color."

House Majority Leader Joyce Peppin took issue with Hortman's assertion, calling it "racist." Later, Rep. Greg Davids (R-Preston) also called the statement "racist," saying it created a "very hostile working environment" and calling on Hortman to resign.

The Minnesota House, it appears, could really use a safe space.

In the letter entered into the official House of Representatives journal, members say Hortman "needlessly invoked the race and gender of her colleagues," and "called into question" their motives. Neither, they claim, would be allowed under *Mason's Manual of Legislative Procedure*, which governs debate conduct in the state Legislature.

"We, the undersigned Members of the House of Representatives, admonish Minority Leader Hortman for her statements," the letter reads. "We implore Minority Leader Hortman to apologize for her actions and strive to repair the damage she has caused to the collaborative work environment at the Minnesota House of Representatives."

House Speaker Kurt Daudt and Peppin both signed the letter, which was essentially the more officious version of Forest Lake GOP Rep. Bob Dettmer's complaint on the floor immediately after Hortman made the "white male" comment. She refused to apologize.



On Friday, Hortman issued a new statement:

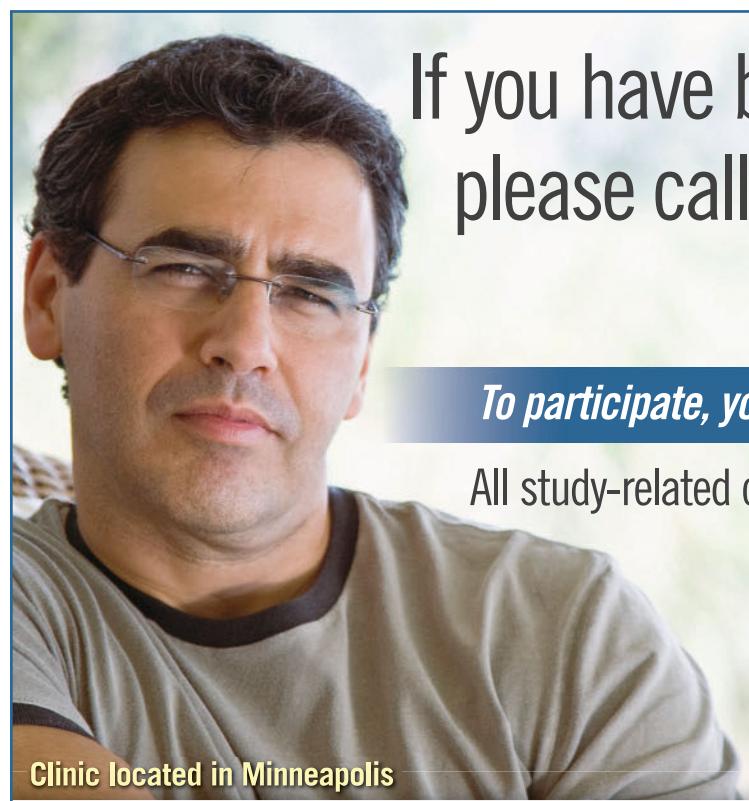
"I'm still not sorry," it read in its entirety, breaking national records for concise political rhetoric.

The Legislature's off for Easter/Passover break this week, and Hortman said she would address the controversy upon their return.

The irony is what started this fight in the first place: Hortman's DFL colleagues were

speaking against a Republican public safety bill that would increase criminal penalties for demonstrators arrested for blocking highways. Hortman wanted Republicans to at least pay attention while their colleagues told them their bill was a strike against the First Amendment right to protest.

Turns out, Republicans absolutely believe in the right to "dissent" and "protest" — so long as the topic is how the mean lady hurt their feelings. —MIKE MULLEN



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Plagues of the GOP Budget

Deliver us from every evil, Governor Dayton, or prepare for the Exodus

And the children of the Minnesota Republican Party were fruitful, increased abundantly and multiplied, and waxed exceedingly mighty. And the city of St. Paul was filled with them.

And it was scary as hell.

With six weeks left on the clock, the Republican majorities elected last November to the Minnesota Legislature are rapidly passing the budget bills that will dictate the state's spending for the next two years. Or its lack of spending.

Despite a \$1.6 billion surplus, Republicans are still slashing budgets all over the place to pay for tax cuts: \$900 million, if Senate Republicans get their way, or the titanic \$1.35 billion pushed by House Republicans.

The Minnesota they envision has little in common with the one we live in now. In this time of Passover, their proposals are beginning to sound a bit like the biblical chapter Exodus. If you recall, before the Israelites made it to freedom, things got a little hairy.

1. Water into blood: Ostensibly a spending bill, the House environment bill is littered with policies that will make it easier for businesses to pollute water. Most egregious is a change in how we handle Environmental Impact Statements (EIS), worst-case scenario assessments for air, water, and soil, which are currently overseen by state agencies. The GOP wants to allow businesses to submit their own environmental paperwork. If people living by a slaughterhouse notice a rust color and an iron aftertaste to their tap water, they

should stop drinking it and consider using it as the base for a soup.

2. Lice: House Republicans' public safety budget would push the state to reopen a 1,600-bed prison in Appleton. Minnesota would enter into a contract with CoreCivic, a publicly traded corporation notorious for valuing its stock price more than inmate healthcare. Watch for a horde of lice, already a common problem in the joint, to descend upon its inmates. To be fair to CoreCivic, its "customers" complain less after they're killed in a riot sparked by shoddy conditions.

3. Mixture of wild animals: Most of the "savings" Senate Republicans found on health care come from bumping debt payments from May to June. (New fiscal year, new you, Minnesota!) But the bill does include a 7 percent reduction to the Minnesota Department of Health, the agency that handles restaurant inspections in St. Paul. Evidently, Senate Republicans want their lunch breaks to have an element of mystery. "Senator Benson, what kind of tacos did you get?" Answer: "I don't know! But I just spit out what appears to be a dog collar."

4. Boils: The House health budget is even stingier. Though costs rise each year, Rep. Matt Dean (R-Dellwood) is positively convinced the Department of Human Services (DHS) can find more than \$370 million worth of "savings" through competitive bidding and by throwing ineligible people off programs. (Perversely, DHS is supposed to play cops-and-robbers while being under-

funded to the tune of 300 employees.) If Dean's cost-cutting dreams don't come true? It's up to DHS to figure out which vulnerable Minnesotans don't get medical attention. When visiting a relative in the state's care, remember to bring rubbing alcohol, a lighter, and a safety pin so you can lance any bedsore infections.

5. Thunderstorms of hail: At the last minute, Republicans remembered they'd meant to give another handout to the fossil fuel industry. Language tacked to an energy bill would allow Enbridge to build an oil pipeline "at its sole discretion" and along its "preferred route." That hands-off treatment removes state regulators in nearly identical fashion to a bill that lets Xcel Energy do what it wants with a new natural gas plant. Our policy-makers are in a state of climate science denial. Perhaps they'll be convinced when they look out their office windows to see a mile-wide microburst approaching the Capitol parking lot.

6. Darkness: The House tax plan cuts the so-called "estate" tax, assessed solely to the fortunes of deceased million- and billionaires. It also slashes the corporate industrial property tax, which costs businesses based on the value of land they own. Combined, just those two elements would subtract nearly \$1 billion in tax revenue over the next four years. How do they account for the losses? They don't. The losses compound, and Minnesota's ability to carry out the basic functions of governing five million people gets less and less each year. Imagine how much we'll save when we don't even have to turn on the lights at the Capitol.



Mike Mullen

7. The loss of first-born children: Those tax cuts are just one example of how legislative Republicans absorbed corporate CEOs' priorities as their own. Who's losing out? The sick and the poor, sure. But the GOP agenda is also a huge fuck you to the educated young people they — and economists — say are making our state great. They're cutting money for colleges and for preschool programs that help working people with kids. They're penalizing cities (read: Minneapolis and St. Paul) for trying to ban plastic bags and not rounding up immigrants. They're defunding city buses and declaring war on light rail. They're siding with oil, insurance companies, and Big Ag.

If Gov. Mark Dayton can't get Republicans to reconsider, the final plague visited upon Minnesota will be the sudden loss of all those young professionals with degrees, ideas, and expendable money, who will instead set off for the promised progressive lands of Oregon, Washington, and Colorado. They that sow the wind shall reap the whirlwind... and they don't even know you can convert whirlwind into electricity. ☀

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BY KEITH HARRIS

It's been a long year. On April 21, exactly 12 months will have passed since we first heard the news. In the days that followed we read about the legal messes and the coroner's inquiry, we heard anecdotes from those who knew Prince well and fans whose only connection to him was through his music, we listened as other musicians paid tribute to him by performing his songs.

But as time passes and Prince's death becomes less of a news story and more of a reality we live with, the music he recorded is what we come back to. Because he left behind such a vast catalog, even some fans haven't heard all of it. And because much of it was out of print and unavailable on streaming services, many younger fans are familiar with little more than the biggest hits.

That's where this album guide comes in. Here you'll find 32 Prince albums

Prince

A COMPLETE ALBUM GUIDE

rated on a scale from $\frac{1}{2}$ star to 4 stars. They're ranked in relation to each other, so a two-star album here might sound better than many artists' greatest hits. (A $\frac{1}{2}$ star album, though? Let's just say even geniuses aren't infallible.)

Prince was a complicated guy, and his catalog is a little messy. To keep things simple, this guide is limited to commercially available albums of original studio material — no live recordings, no compila-

tions, no NPG Music Club-only releases.

You won't find any contrarian contentions that *Sign o' the Times* is crap or that *The Rainbow Children* is a lost masterpiece. But if you're a newcomer you'll find plenty of music to explore, and if you're a diehard you'll find plenty of opinions to disagree with. We'll be enjoying and debating Prince's music for years to come, and hopefully this guide will be a small part of that experience.

IN THE BEGINNING

For You (1978) ★
Prince (1979) ★★
Dirty Mind (1980) ★★★★
Controversy (1981) ★★★ $\frac{1}{2}$

You wouldn't kick the 19-year-old kid who recorded *For You* out of bed, but you wouldn't exactly be misty-eyed about that night's orgasms four decades later. The harmonized falsettos (all Prince) and synthesizer work (ditto) are supple yet facile, and his budding songwriting skills strain to keep pace with the jack-rabbit sprint of his musical talent except on the self-explanatory "Soft and Wet." Just a year later, though, a more assured songwriter struts through *Prince*, issuing unignorable demands like "I Wanna Be Your Lover" and "Why You Wanna Treat Me So Bad?" Prince is shot through with intimations of what's to come: "Bambi" offers a glimpse of his guitar heroics, "I Feel for You" shows off his playfully flir-

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tatiious side, and even on lesser ballads, his tactile breathiness adds a carnal edge we'd soon get to know much better.

But all that was just a prelude to *Dirty Mind*. The wiry guitar and sleek synthesizers suggest Talking Heads or the Cars, but Prince's eager falsetto transforms the jitters of alienated white new-wavers into the restless agitation of sexual anticipation, and the rhythms that bring it all home take in Parliament-Funkadelic, disco, and post-punk without missing a beat. Prince recorded these tracks alone as demos, and they ring out with raw, unfussed-over mastery and playful touches like the clit-diddling keyboard solo of "Head." From the romantic complications of "When You Were Mine" to the incestuous audacity of "Sister," our hero embeds himself in all sorts of ingenious sexual predicaments, but his fantasies aren't just porny: "Uptown" recasts Lake and Hennepin as a freaky, interracial street-party utopia, the germ of the imaginary vision of Minneapolis we'd soon see onscreen in *Purple Rain*.

No one gets to the end of *Dirty Mind* and asks "But what are this horny young man's political opinions?" Perhaps a little too titillated by his potential to shock, Prince steeped *Controversy* in Cold War paranoia: His anti-nuke open letter to Reagan rocks, though his screed against a witchy woman named "Annie Christian," blaming her for everything from the Atlanta child murders to *Abscam*, suggests he'd been watching too much TV. But the beat slams harder than ever, with the four-on-the-floor of the title track drawing up a blueprint for house music. The sticky-fingered rockabilly of "Jack U Off" points toward rock stardom, the nearly eight-minute "Do Me Baby" is his most thoroughly mapped out seduction yet (complete with postcoital coos), and "Private Joy" could either be about jacking himself off or the new love of his life: a Linn LM-1, the drum machine that would help define his sound in the following years.

THE REVOLUTION-ARY YEARS

1999 (1982) ★★★ ½

Purple Rain (1984) ★★★★

Around the World in a Day (1985) ★★

Parade (1986) ★★★ ½

Dinky British synthpop ruled the airwaves in '82, and Prince exploited the weapons gap to drop da bomb on every pouty, pasty '80s virgin with a Casio and a funny haircut who'd lucked his way onto MTV, leaving nothing behind but a purple mushroom cloud. After the phased whooshes of the Oberheim DMX that announce the apocalyptic title track, we hear the voices of Lisa Coleman and Dez Dickerson before Prince's — his way of letting us know he led a band now. "Little Red Corvette" rocked too hard for even KQRS to ignore, but after the hits 1999 spreads out and gets really fucking weird, with creepy voices, twisted electronics, and robotic drums meant to show up the supposedly futuristic new wave competition: "Automatic" is the greatest Human League song those Brits never recorded. And then there's "International Lover," a ridiculously brilliant airline-flight-as-seduction metaphor that inspires such fits of distracted giggling you won't even realize Prince has got you naked till it's over.

If 1999 was an effortless somersault over Prince's new wave rivals, *Purple Rain* was where he staked his claim to both heartland rock and heavy metal. From the three-chords-and-the-truth of "Let's Go Crazy" to the epic power ballad "Purple Rain," with "Darling Nikki" tucked in along the way just to prove he could out-sleaze the glam guitar-slingers on the Sunset Strip, *Purple Rain* is an exercise in rock and roll oneupsmanship that leaves you asking "Bruce who? Eddie Van what?" There's so much detail, so little clutter: the unduplicable Gordian knot of guitar virtuosity that announces "When Doves Cry," the easy opulence of "Take Me With U," and "The Beautiful



Purple Rain

Ones," a ballad that feints at heartbreak and vulnerability only to climax with a shriek of manly pride that lets you know that if you leave Prince behind it's your loss, hon.

Prince's ambition finally overwhelmed his taste on *Around the World in a Day*, a detour through the more convoluted alleys of his imagination, with chintzy exotica imitating psychedelia. The opaque reaction "America" and the bloated "Temptation" are turn-offs. Still, "Paisley Park" is a funhouse worth losing yourself in and "Pop Life" an effervescent motivational jam, while "Raspberry Beret" still sounds like the first day of spring every time that stately string arrangement kicks in.

Spare where its predecessor was cluttered, *Parade* was initially assembled from the drum tracks up, and its psychedelic flourishes, even those as ornate as the knotted horns on "Girls & Boys," spring from a solid foundation of rock and funk. Ostensibly the soundtrack to Prince's charmingly inept directorial debut, *Under the Cherry Moon*, *Parade* is really just an excuse for Prince to show off his perverse skills, whether stripping the bass from James Brown funk and adding a gravity-defiant falsetto to "Kiss" or writing one of his loveliest ballads, "Sometimes It Snows in April," about the death of a fictional alter ego. *Parade* was Prince's most successful collaborative effort to date. Naturally he broke up the Revolution right afterward.

THE ONE-MAN BAND

Sign o' the Times (1987) ★★★★
The Black Album (1987/1994) ★★★
Lovesexy (1988) ★★★
Batman (1989) ★★½
Graffiti Bridge (1990) ★★½

In the privacy of his new Paisley Park studio, Prince constructed a nearly 80-minute masterpiece of unconstrained imagination where anything could happen: Not only does Sheena Easton sound funky,

but Prince turns down sex at least twice. The first side of the first LP alone ranges from the bluesy social commentary of "Sign o' the Times" to the giddy abandon of "Play in the Sunshine" to the deconstructed James Brown of "Housequake" to the fully clothed erotica of "The Ballad of Dorothy Parker." Dorothy is the first of many women here whose lives and opinions and desires Prince works to comprehend, an exploration culminating in the psychosexual fantasy "If I Was Your Girlfriend," his voice pitched upward to mimic femininity, and put to bed with "Adore," the most gorgeous ballad he ever wrote. Prince never would top *Sign o' the Times*, but that's OK. Neither has anyone else.

Prince nearly followed up this tour de force with a collection of the weirdest, hardest, nastiest funk of his career, but *The Black Album* was yanked a week before its scheduled release and, though widely bootlegged, wouldn't show up in stores till 1994. Parodying rap with the mean-spirited yet undeniably slamming "Dead On It," voicing a murderous pitch-slowed thug on "Bob George," or ending a funk jam by announcing the title "2 Nigs United 4 West Compton," you can hear Prince worrying about his relationship with a black audience that had turned to street rhymes and sampled beats as his own music had grown more poppy and experimental.

Prince's hasty replacement, *Lovesexy*, was lightweight but durable — only "When 2 R in Love" survived from *The Black Album*, more at home in this buoyant context. "Alphabet Street" is so coyly dirty-minded that only every single high school kid could have told you it was about cunnilingus, and calling for choreographer Cat Glover to rap on that hit was a bitchier swipe at hip-hop in its way than "Dead On It." *Lovesexy* is defined by Eric Leeds' snaky horn arrangements, as unpredictable as a deflating balloon whipping around a room, and by Prince's spiritual obsessions, often garbled and intrusive

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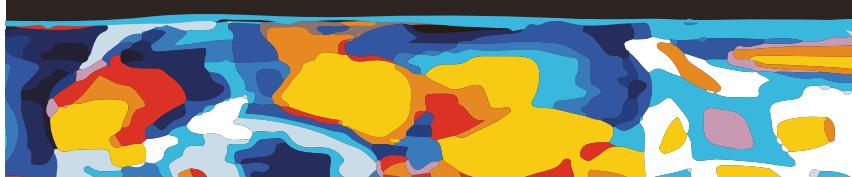
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Emancipation



The Gold Experience

THE NPG ERA

Diamonds and Pearls (1991) ★★½

Love Symbol Album (1992) ★★★

Come (1993) ★½

The Gold Experience (1995) ★★★★

Chaos and Disorder (1996) ★★

After the false start of *Graffiti Bridge*, Prince rebooted his career for the new decade by recruiting his first studio band since the Revolution, the more virtuosic and versatile New Power Generation, who debuted on the glistening, scattershot, odd-ball *Diamonds and Pearls*. The title track is all glass and paste, but “Money Don’t Matter 2 Nite” took an all-but-solitary stand against the first Gulf War, “Gett Off” got funky with a beat that suggested prison chains clanging against concrete, and the percolating chart-topper “Cream” made the album his biggest seller in years. The introduction of the robust belter Rosie Gaines, the most worthy vocal foil of Prince’s career, balanced the inclusion of wack rapper Tony M.

The NPG came into full flower on an untitled album represented by the androgynous symbol that Prince would soon afterward adopt as his name (and patent as “love symbol #2,” hence the commonly used titular shorthand). Until the Roots hit their stride, there was no better live-band hip-hop on record than “Sexy MF” and “My Name Is Prince” (which even featured samples of older Prince songs and turntable scratches). The slick supper-club jazz-funk of “Love 2 the 9’s”? The lithe reggae of “Blue Light”? No sweat for these cats. The album is also, alas, a “rock soap opera,” clogged with skits in which Kirstie Alley plays a reporter hassling the beleaguered rock star. But up until its gruesome climax, “3 Chains o’ Gold,” a ludicrous shotgun wedding between prog-rock at its most Dungeons & Dragons and Andrew Lloyd Webber at his most scenery-gnawing, the range and playfulness sugars the pill of Prince’s pretensions.

Then Prince changed his name to an unpronounceable glyph and began feuding with Warner Bros., which refused to release *Goldnigga*, the New Power Gen-



eration's debut, and instead dropped a three-disc Prince retrospective on the market: *The Hits/The B-Sides*. Had *The B-Sides* been released as a standalone, with the four unreleased tracks from *The Hits* tacked on as a bonus, it'd best nearly every album Prince would subsequently release in his lifetime. You need the scarifyingly sexy "Erotic City" and the shamelessly plaintive "How Come U Don't Call Me Anymore?" in your life. Go make a Spotify playlist.

After a two-year wait — hardly an unusual interval for a pop star, but an infinity in Prince years — fans expected something a little more weighty than the

Gold Experience is. The NPG's attack is streamlined to a hard funk punch on the feminist celebration "Pussy Control" and the hard-hitting "Endorphinmachine." And Prince even tacked on the lovely "The Most Beautiful Girl in the World," the 1993 top 10 hit he didn't yet know would be his last.

Prince's final album for Warners, *Chaos and Disorder*, was a heavy-guitar fuck-you to the label whose clutches he'd wriggled out of. This was the NPG as no-fuss hard-rock band, bashing through AC/DC-worthy titles like "I Rock, Therefore I Am." Only Prince could turn a contractual obligation album into an artistic statement.

FREE AT LAST

Emancipation (1996) ★★
Crystal Ball/The Truth (1998) ★
The Vault: Old Friends for Sale (1999) ★ ½
Rave Un2 the Joy Fantastic (1999) ½

Prince (still identifying himself by his symbol) celebrated his release from Warner Bros. with a three-disc set that was a tad casual at times but never self-indulgent. The title of *Emancipation* was as racially charged as Prince's label battle had been, and so, in a much subtler way, was the material. There was still plenty of funk, but here Prince favored a strain of black pop less immediately enticing to white audiences: quiet-storm R&B. Yet even as he played DJ at the backyard barbecue by covering the Delphonics' "La, La, La Means I Love U" and the Stylistics' "Betcha By Golly Wow!" the Joni Mitchell fan in him seemed to be angling for a Lilith Fair spot, taking on Bonnie Raitt's "I Can't Make You Love Me" and Joan Osborne's "One of Us." And as he settled into his new life with his wife, Mayte, "The Holy River" and "Let's Have a Baby" bid farewell to a tumultuous stage in his career.

By 1994 "The Artist Formerly Known as Prince" was better known for not having a name and for accusing his label of reducing him to a "slave" (as he had emblazoned on his cheek) than he was for making hits. It was a weird time to release a masterpiece, but damned if that's not what *The*

If you're looking for a self-indulgent three-disc set, that would be *Crystal Ball*. The 150 minutes of music collected here

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date back as far as 1985, when Prince was launching and scrapping multiple projects en route to crafting *Sign o' the Times*. (It was initially packaged with a fourth, acoustic disc, *The Truth*.) But though a steady groove prevails, these tracks aren't raw material excavated from the past as means of imagining the future, but drawing-board sketches gathered by a pack rat who can't stand to see a single idea squandered. And "Calhoun Square" proves there were some things about Minneapolis even Prince couldn't make seem cool.

Meanwhile, Warner Bros. had its own leftovers to dump on the market. Don't be fooled by the title of *The Vault: Old Friends 4 Sale* — this attempt to cash in on Warners' erstwhile signee didn't exhume recordings stashed away in that storied vault we've all heard of, where lost Prince classics of the '80s are stored. Prince submitted this music to his label at the same time as *Chaos and Disorder*, and it makes a decent counterpart to that other contractual obligation: jazzy, insouciant, and horn-driven where *Chaos* is distorted, intense, and guitar-heavy.

For *Rave Un2 the Joy Fantastic* Prince linked up with Clive Davis, the music biz legend whose recipe for success was to team an established star with unlikely collaborators. That concept would prove

phenomenally successful with Santana's *Supernatural*, a Davis brainstorm released that same year. But Prince was not built for such transparent commercial machinations, and guests like Ani DiFranco and Chuck D hardly seemed likely to boost him back into the Top 10. Whether Prince is sharing the mic with Gwen Stefani, Sheryl Crow, or Eve, *Rave* is a revue as frothy and schizoid as a TV variety show. This was decidedly not the way he said we were going to spend 1999, and you'll forget about these tunes before you can say, "two thousand zero zero party over oops out of time."

AFTER 1999

The Rainbow Children (2001) ★
N.E.W.S. (2003) ½
Musicology (2004) ★★ ½
3121 (2006) ★★★ ½
Planet Earth (2007) ★★
Lotusflow3r /MPLSound (2009) ½

Prince was a pop musician. He challenged a huge mainstream audience to accept his way of making music, but that audience had expectations he had to take into account. He could bend the rules of pop music or even break them, but he had to acknowledge them. From the sanctuary of his own NPG imprint, though,

Prince could cater to his most devoted fans rather than working to win new ones. Anyone who knows their pop music history knows how that story ends: minimal quality control, shapeless experiments, self-involved dead ends.

With a jazzy groove far-ranging enough to even take in hints of Nigerian juju music, *The Rainbow Children* was a convoluted yet promising start to Prince's post-major-label career. (What if Prince had truly made an entire Afropop-inspired album?) But the spiritual ideas, a jumble of his new Jehovah's Witness beliefs and Afrocentric mysticism, dragged the music down. It only got worse from there.

Prince marketed several albums of material solely through his NPG Music Club, omitted from this overview because, honestly, they'd bring down the curve. Only one of these made it to stores: *N.E.W.S.* contained four instrumentals and should dampen your excitement about the jazz album Prince was reportedly working on when he died. By the time these fan-bait

releases started to resemble conventional (yet lackluster) Prince albums, he upstaged them with his first major-label album in five years.

"Don't you miss the feeling music gave you back in the day?" Prince asks on the slickly expert and slightly pedantic title track of *Musicology* — yeah, yeah, yeah,

Gramps, we get it. But he's not just celebrating Earth Wind & Fire, Sly Stone, James Brown, and the other greats he namechecks, but expanding on their legacy. (He even samples some of his own hits on the coda.) And "Cinnamon Girl," about an Arab-American heroine dealing with post-9/11 racism, showed his willingness to risk more political forms of controversy than advocating masturbation.

Prince is more coolly self-assured on the first third of *3121* than we'd ever expected to hear him again.

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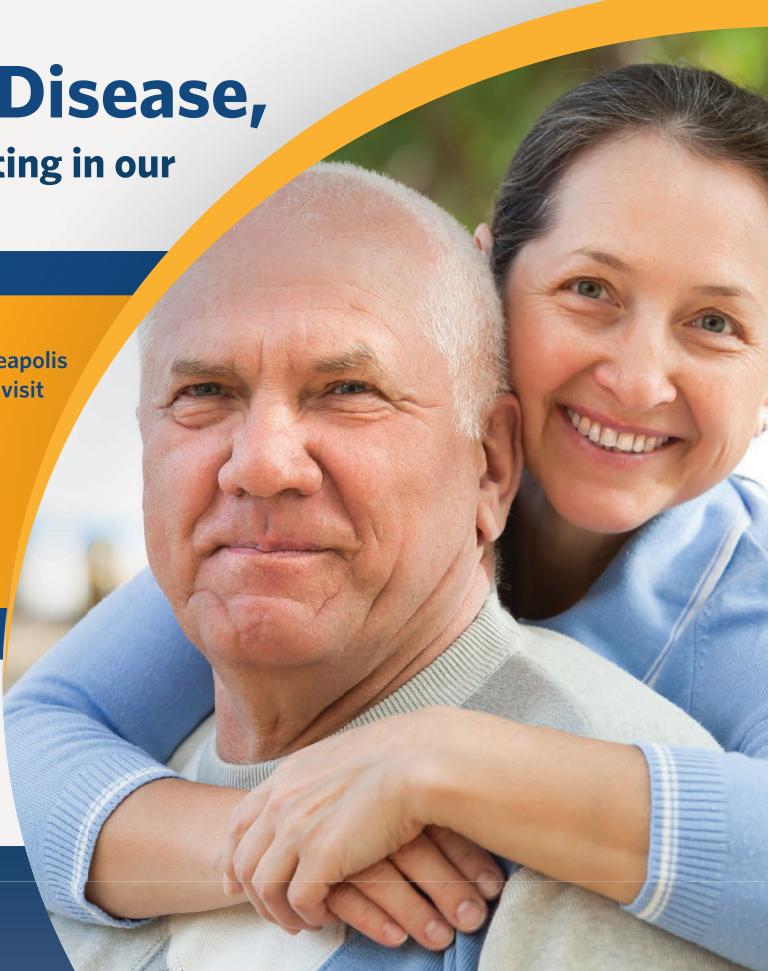
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to "Paisley Park" tagged with grimy guitar graffiti. On "Lolita" he nimbly dodged an eager young admirer — as "Little Red Corvette" and "I Could Never Take the Place of Your Man" had showed, Prince was especially charming when he cast himself as prey rather than hunter. And "Black Sweat" was his funkiest single in a decade, with a whining synth that suggested he'd been listening to the Bay Area rap subgenre hyphy and underscoring its color-coded title with the promise "You'll be screaming like a white lady when I count to three."

The winningly modest follow-up, *Planet Earth*, peaks high with the hard-driving funk work-out "Chelsea Rodgers" (about a model with "a butt like a leather seat") and the self-explanatory "Guitar," and never dips too low. But the two-CD *Lotus-flow3r/MPLSound* (packaged with a third disc, *Elixer*, from his latest protégé, Bria Valente) was dull, overblown, and sold exclusively in Target.

THE FINAL YEARS

Plectrumelectrum (2014) ½
Art Official Age (2014) ★ ½
HITnRUN Phase One (2015) ★
HITnRUN Phase Two (2015) ★ ½

Ideally, this would be the section where we talk about how Prince entered an exciting new artistic stage toward the end of his life. But though he seemed aware that the time had come for him to assume the status of elder statesman, mentoring younger artists and taking political stances, he seemed uncertain how to translate his acceptance of that responsibility into music. Unlike David Bowie, who died a few months before him, Prince didn't leave us with a career-capping masterpiece. He was still a work in progress.

After a four-year recording hiatus, Prince returned with two albums simultaneously. *Plectrumelectrum* was an excit-

Prince in his prime, Christmas Day, 1984, at the St. Paul Civic Center.

ing idea: The legend jams out with an all-female hard-rock trio, 3rd eyegirl. But the riffage was predictable Guitar Center bombast, and the album really only comes alive when Lizzo and Sophia Eris chime in on "Boytouble." The more conventional *Art Official Age*, however, is enjoyably slight. "Clouds" is the most romantic complaint about our technologically mediated lives you could ask for, "This Could Be Us" suggests he'd been keeping up with meme culture, and "Breakfast Can Wait," as fluffy as pancakes and sweet as syrup, was his most seductive jam in years.

Prince's discography ends on a competent, unspectacular note with the two *HITnRUN* albums. The first, on which Paisley Park's first in-house producer, Joshua Welton, received co-writing credits, tellingly peaks with an old cut, "1000 X's & O's," written years earlier for Rosie Gaines. *Phase Two*, which would become the last music he'd release in his lifetime, leads off with the timely protest song "Baltimore" ("Does anybody hear us pray for / Michael Brown or Freddie Gray?") but soon loses its way.

Pop musicians often hit a mid-career doldrums, enduring the awkward second adolescence of middle age only to regain command of their music with a wiser perspective once they truly grow old. Bob Dylan kicked off a particularly fruitful later period with *Time Out of Mind* at 56, a year younger than Prince was when he recorded his final albums. Prince's last few solo piano shows were revelatory, with the star seeming increasingly introspective and open onstage. Sadly, we'll never know what music might have come from his restlessness and need to reconnect with his fans. ☀

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BY MECCA BOS

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Beirut Restaurant founder Joseph Khoury was one of them.

His brother had already been kidnapped and murdered, and he heard by word of mouth that he would be next. He gathered his family and fled to America. He landed in West St. Paul, where a relatively sizable Lebanese population had begun to settle.

"He came here with \$50 in his pocket, built the business from nothing," says Joseph's son, John Khoury. "He opened it because he had an opportunity to do it."

And now, John has an opportunity to do it, so he does it, too.

The business, St. Paul's 33-year-old Lebanese dining institution Beirut, is now under John's control. He works the stoves while his wife, Madelaine, runs the front of house.

While Joseph is still in the building every day (the hummus and the falafel are his babies), he's been happy to pass the legacy to the next generation, even if they take a different approach than his own.

"The more our kids succeed, the more it reflects on us," John says of his father's philosophy. He's still in his chef's coat after a busy lunch rush and preparing for another busy Friday night dinner.

When Joseph opened it in 1984, Port of Beirut (as it was called then) was a simple family restaurant, mostly American with a little Lebanese at the fringes. "My dad remembers prepping up Lebanese food and having it sit for two or three days and then having to throw it out," says John.

The original menu, now framed in the

vestibule, is more reminiscent of a Mr. Steak (indeed, Port of Beirut was in competition with that very chain on Robert Street) and is filled with things like deep-fried fish sandwiches topped with cheese, and chopped steak served with baked potatoes.

The "Middle Eastern Sandwiches" section included what are now the usual suspects: gyros, falafel, and kabobs. "The Pride of Lebanon," the only item that reads like it's being marketed, was baked kibbee (a traditional dish made of bulgur, minced onions, and finely ground lean beef) served with garlic sauce. It didn't sell.

"Nobody knew what kibbee was," says John.

Today, Beirut sells dozens of pounds of kibbee weekly, baked and raw. Raw is the universally agreed-upon standard for the dish if you're dining in the traditional Lebanese style. At Beirut, it's a simple grind of freshest-ever beef, salt, pepper, onion, and

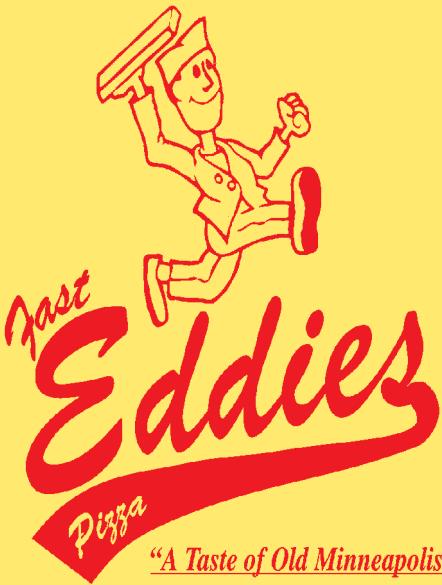
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dry basil. "If you like steak tartare, you'll love it," says John.

The Khourys use no written recipes — "Our tongues are our recipes," says John — so one or the other of the Khoury men must attend to the kitchen at all times. John and Madelaine are planning a trip to introduce their three boys to Lebanon this year, and he's considering shuttering the restaurant during that time rather than leave it in the hands of anyone else.

"I don't know too many restaurants anymore where the owners are this involved in the cooking," he says. Cooking and running all aspects of the business is all-encompassing. "When I hear people say they've put in a 50-hour work week, I'm



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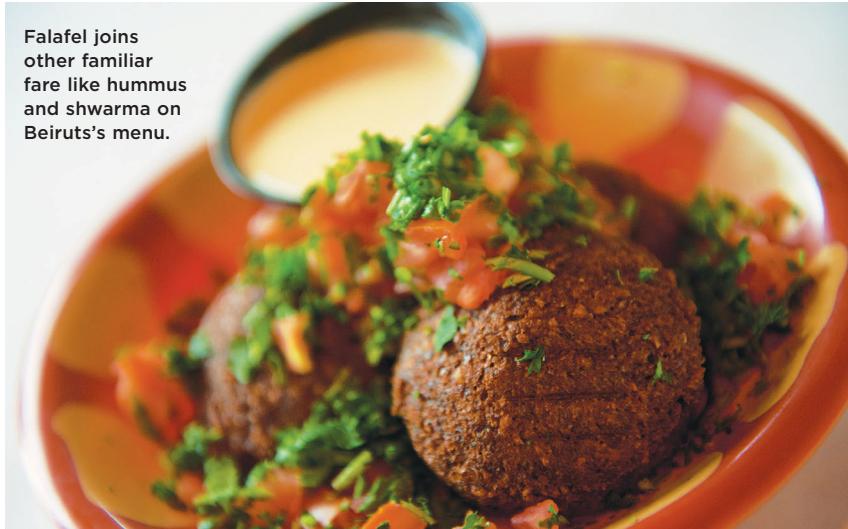
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TONY NELSON

like, 'It's Wednesday and I've put in 50 hours already."

But doing it the no-cutting-corners way, the eyes-on-everything way his father taught him is the one and only way for John and for Beirut. You can taste it.

Obviously, the Minnesota palate has come a long way since the days when a gyro sandwich seemed mysterious. You can buy hummus at the gas station. But erase all preconceived notions you have about hummus before crossing the threshold at Beirut. The typical American home recipe would have you opening cans of chickpeas. The Khourys would rather go without hummus for the rest of their lives.

"We still, to this day, soak our chickpeas for 24 hours, boil them for two hours, purée them, let them cool off overnight, and then add the rest to make it hummus," says John. "The longer it takes to prepare something, the better it's going to taste."

This is a labor-of-love hummus, a silken delicacy to revere hummus. A high point of your day hummus.

The shawarma (not to be confused with gyro) is marinated in-house with 17 different spices, then hand-spindled on a vertical rotisserie with cuts of sirloin on top of one another until it looks like a Christmas tree made of meat. It cooks slowly this way, sliced to order for platters or served sandwich-style, tucked into delicate pita with rich sesame tahini. If you are a shawarma fan, or even a fan of the standard gyro (usually some blend of lamb and beef, formed into a loaf before being roasted on the spit), the Beirut sandwich will change your life.

But if you do nothing else at Beirut, order the monumental mezze platter for two, a \$50 color wheel of just about everything the restaurant has to offer, served in smaller portions for sharing. It's the way a Lebanese family would traditionally eat at a gathering, with plates of food coming and going, going and coming. You'll get pretty little clay pots

of that hummus and tabouli with far more chopped parsley than cracked wheat, a sign of the real deal because it's an ordeal to chop all of that parsley. Then there's glossy and heavily smoked eggplant baba ganouj, falafel, kibbee (choose baked or raw), stuffed grape leaves, fried cauliflower cloaked in tahini and garlic, shawarma, a kefir cheese spread called labneh bathing in olive oil and mint, your choice of kabob, and more little sharing pots of olives and cheese.

John says you'd be crazy to dine here any other way. I concur.

When your kabobs arrive, take note of the white swipe of garlic sauce, an addiction for its many devotees (it and a few other items are also available at Beirut's small grab-and-go deli). The fire of raw garlic gets tamed by good olive oil and emulsification, making a fluffy, badass condiment, like mayo with a passport. It's the one menu item that's survived all 33 years, and people drive from miles around to get it. It's as sure a sign as any that you're somewhere exceptional.

Now that the legacy of his dad's American opportunity is in his hands, John worries for the next generation: "People just want to take pictures now and drink big pink drinks." There is nothing Instagrammable at Beirut, and though they lay claim to the only full bar on Robert Street, they serve cocktails like they serve their food: classic, strong, and high-quality.

The place is due for a remodel, John says, though I'm partial to the low ceiling, butcher-papered tables, and the little wooden stage that once hosted bellydancers. But change is inevitable, and necessary.

It's too soon to know whether Joseph's three grandsons, who now have the opportunity to do what they choose with their lives, will plunge their hands into the kibbee and make the somewhat romantic choice of upholding the family legacy.

So go over there now. Get the kibbee while the kibbee getting is good. **CP**



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A LIST

FRIDAY Surly tap takeover at Stanley's **P. 23**

SATURDAY Unlimited bacon and beer **P. 26**



V. PAUL VIRTUCIO

WEDNESDAY 4.12

COMEDY

MATT RICHARDS

RICK BRONSON'S HOUSE OF COMEDY

Standup comedian Matt Richards wants to relocate to the United Kingdom. "Police violence is getting crazy in the United States," he tells an audience. "That's why I'm moving to England this summer. Cops there don't have guns. You know how they arrest people in England? Politely." Adopting an English accent, he imagines a scenario: "Excuse me, sir? You're being rather naughty. Take these handcuffs, go home, and when you

realize how naughty you've been, turn yourself in." He's not sure he'd be able to adapt to life in Britain, though. "All my knowledge of the U.K. came from *Harry Potter* movies. If I go over there and it's not like *Harry Potter*, I don't what I'm going to do." Actually, Richards is far too busy with projects here to go overseas. He is currently hosting WeTV's *Ghosts in the Hood*, which, as the title implies, is a ghost-hunting program centered on urban neighborhoods. He is also a regular on MTV2's *Joking Off*: 18+; 21+ later shows. 7:30 p.m. Wednesday through Friday; 9:45 p.m. Friday; 7 and 9:30 p.m. Saturday. \$13-\$22., 408 E. Broadway,

Mall of America, Bloomington; 952-858-8558. **Through Saturday —P.F. WILSON**

THURSDAY 4.13

COMEDY/DRAG

**HATERS ROAST:
THE SHADY TOUR**

PANTAGES THEATRE

Roasts are always unpredictable, but this one is likely to shock even the most grizzled comedy fans. An all-star cast of queens from *RuPaul's Drag Race* will take the stage for one night only, and nothing will be off-limits. Alaska, Kim Chi, Trixie Mattel, Jinkx Monsoon, Phi Phi O'Hara, Latrice Royale, Bob the Drag Queen, and host Ginger Minj will be hammering away on everything — politics, love, social media, and even each other — in a no-holds-barred burn fest that will certainly not be suitable for all ages (though technically there is no age limit for the show). This has been one of the hottest tickets across the country, selling out venues everywhere they go. That means you better get a jump on it if you want to witness the most fabulous verbal massacre outside of your family's Easter dinner. 8 p.m. \$26-\$170. 710 Hennepin Ave., Minneapolis; 612-339-7007. —PATRICK STRAIT

DANCE

SHAPIRO & SMITH DANCE

THE COWLES CENTER FOR DANCE & THE PERFORMING ARTS

Shapiro & Smith Dance takes its 30th anniversary as an opportunity to celebrate women of valor on all fronts. Company director Joanie Smith has invited ladies whose jobs involve physical skill and danger, such as firefighters and police, to the Thursday night performance. There, they will witness Smith's astonishing 2010 work "Bolero," this time performed by all women. Using Ravel's score, Smith has molded a dance that sparks references to a 21st-century zeitgeist spinning out of control. In a recent rehearsal, a band of stridently athletic women catapulted across the floor in a fluid, constantly shifting group

dynamic. Sometimes they resembled Amazonian warriors, sometimes they were people cast adrift in an anarchic world where terrorism, global warfare, and cyberspace anxieties collide. Women also rule in a restaging of "Moonlight," a work of swoon-worthy Romantic lyricism set to Beethoven's "Moonlight Sonata." Smith also reprises her 2011 work, "Burning Air," about the Great Hinckley Fire of 1894. It's a piece that summons all the pity and terror of, as she explains, "huddling in 18 inches of water, next to wild foxes and deer, hoping the firestorm passes over." The men get their moment in a new trio, "A Naked Man's Shirt," in which Smith examines power and competition with her tongue planted firmly in her cheek. 8 p.m. Thursday through Saturday. \$29. 528 Hennepin Ave., Minneapolis; 612-206-3636. **Through Saturday —LINDA SHAPIRO**

FESTIVAL/FILM

**MINNEAPOLIS ST. PAUL
INTERNATIONAL
FILM FESTIVAL**

ST. ANTHONY MAIN THEATRE AND OTHER LOCATIONS

Audiences seeking true representation of the larger world need only peruse the progressive programming of the 36th annual Minneapolis St. Paul International Film Festival (MSPIFF). The multi-week event features an impressive 350 films from over 70 countries. Commencing and closing with two Minnesota premieres (respectively, the lavish adventure *The Lost City of Z* and the buzz-worthy mockumentary *King of the Belgians*), MSPIFF categorizes its programming around such major themes as contemporary global concerns, black cinema, LGBTQ lives, and women and film, a collection showcasing female filmmakers. Minnesota Made offers a local spotlight, while worldwide perspectives are explored with categories such as Asian Frontiers, Cine Latino, Images of Africa, and Midnight Sun (Nordic). Moving beyond feature-length films, MSPIFF also showcases a wide selection of documentaries and short films, while Frame Forward: Cinema



COURTESY OF FILMMAKERS

Expanded explores experimental works. This year's festival also offers tributes to Frederick Wiseman and Sarah Pillsbury, a slate of special events, panel discussions, and a virtual and augmented reality exhibition. The MSPIFF website, mspfilm.org/festivals/mspiff, gives full details on all selections, encouraging audiences to make their own schedules as wonderfully idiosyncratic as the festival itself. \$6-\$13 single tickets; special packages available. 115 Main St. SE, Minneapolis; 612-331-4723. **Through April 29** —BRAD RICHASON

BIKES

JOYFUL RIDERS CLUB: THURSDAY RIDE II

SURLY BREWING COMPANY

We're now into the second week of 30 Days of Biking. Weekly rides and happenings are in full swing, and the weather is making it much easier to partake than in past, snowier years. One such weekly happening is the Joyful Riders Club's Thursday Ride. They'll be meeting at Surly Brewing Company at 6 p.m. All ages and skill levels are welcome, as this will be a slow, low-stress roll from Minneapolis to New Bohemia on West Seventh Street in St. Paul. Mario Macaruso and Patrick Stephenson, 30 Days of Biking friends, will lead the way. Can't make it this week? The group will be meeting every Thursday through the month of April, and the club continues to ride monthly year-round. 6 to 9 p.m. Free. 520 Malcolm Ave. SE, Minneapolis; 763-535-3330. —JESSICA ARMBRUSTER

COMEDY

MATT BERGMAN

THE JOKE JOINT COMEDY CLUB

There's no shortage of comedians who were inspired by giants like Richard Pryor, Eddie Murphy, Bill Hicks, and Mitch Hedberg. "The first two comedy shows I ever went to were Gallagher, and that was followed by Carrot Top,"

says comedian Matt Bergman. "Both comics you might describe as two of the hackiest comics, but I remember watching them at the time and laughing and everyone else laughing." Bergman was intrigued that these comedians could get that kind of response from a room full of people. "I think I was addicted to that," he adds. While the comedy world has been kinder to Carrot Top, Gallagher remains a controversial figure (his 2011 appearance on Marc Maron's *WTF* podcast and other public outbursts have dipped into career-killing territory). Bergman found Gallagher to be a nice guy when he taped a show with him on Axis TV called *Gotham Comedy Live*. "I had a conversation with him, and told him I saw him when I was 16. He asked, 'What'd you learn from me?'" Bergman recalled how Gallagher met fans before and after performances. "I thought that was pretty cool. I thought comics disappeared into the green room after the show. I would never introduce myself to people before a show — that would be terrifying." 7:30 p.m. Thursday through Saturday; 9:45 p.m. Friday and Saturday. \$14-\$26. 801 Sibley Memorial Hwy., Lilydale; 651-330-9078. **Through Saturday** —P.F. WILSON

FRIDAY 4.14

BARHOPPING

SURLY BREWING SHOWCASE

STANLEY'S NORTHEAST BAR ROOM

Most folks have tried the super-hopped Surly Furious and the caffeinated Surly Bender by now. But at this special evening at Stanley's, a few rare unicorn brews will be on draft. There will be Eight, a golden-hued oat wine/barleywine-style ale aged in a rye whiskey barrel; Nein, an imperial smoked Dunkelweizen, inspired by travels to Germany, with notes of clove and banana; Ten, a pale "old ale" featuring vanilla-sassafras flavors; 2016 Darkness, a spicy, chocolatey, coffee-

CONTINUED ON PAGE 26 ▶

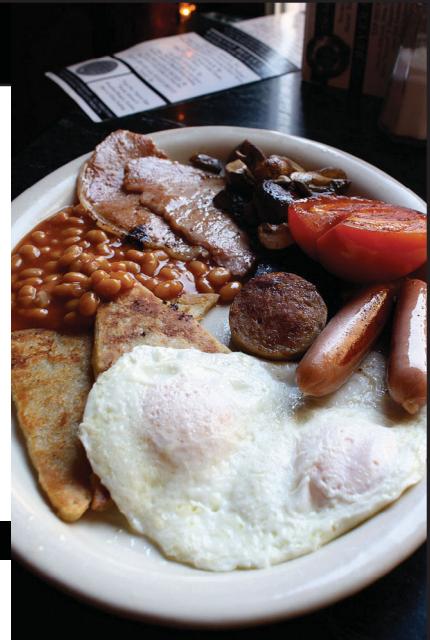
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FRIDAY, APRIL 14

SATURDAY, APRIL 15

MONDAY, APRIL 17

TUESDAY, APRIL 18

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SLEEP
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'A LESSON IN ROMANTICS'
10TH ANNIVERSARY TOUR
KNUCKLE PUCK, MILESTONES
\$25/5:30PM/ALL AGES



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AND KIDS DANCE PARTY



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SEPULTURA
PRONG
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**FIRST AVENUE, THE CEDAR,
AND 89.3 THE CURRENT PRESENT
LAURA
MARLING**
VALLEY QUEEN
\$25/8PM/18+



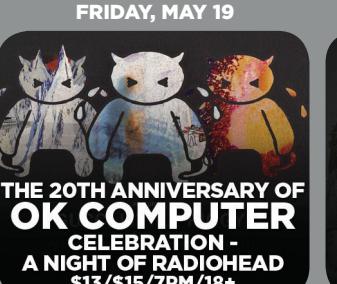
GEAR DADDIES
SAM LLANAS
(FORMERLY OF BODEANS)
\$25/8PM/18+



**THE
BLACK ANGELS**
A PLACE TO BURY STRANGERS
\$20/8PM/18+



**93X PRESENTS
K.FLAY**
MISSIO
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**THE 20TH ANNIVERSARY OF
OK COMPUTER**
CELEBRATION -
A NIGHT OF RADIOHEAD
\$13/\$15/7PM/18+



**TINA AND
THE B-SIDES**
HIGH UP
\$20/8PM/18+



BONOBO
FAKEAR
\$25/\$27/7PM/18+



**JUSTIN
TOWNES EARLE**
THE SADIES
SAMMY BRUE
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KIWANUKA**
CLOVES
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MARIAN HILL
OPIA
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GABRIELA**
TENTH ANNIVERSARY
TOUR
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 7/19 **SUBLIME WITH ROME** 18+
 8/06 **SYLVAN ESSO** w/ FLOCK OF DIMES 18+
 8/10 **TAKING BACK SUNDAY** w/ EVERY TIME I DIE, ALL GET OUT 18+
 8/22 **SIMPLE PLAN** 'NO PADS, NO HELMETS....JUST BALLS'
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 9/13 **X** 40TH ANNIVERSARY TOUR FEATURING ALL ORIGINAL
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 9/29 **JUDAH & THE LION** - GOING TO MARS TOUR 18+
 12/01 **MOGWAI** 18+

7TH ST ENTRY

4/12 **METHYL ETHEL** w/ BLONDER, GRAVEYARD CLUB 18+
 4/13 **AARON LEE TASJAN** w/ BBGUN 18+
 4/14 **BUILDINGS** RECORD RELEASE AND EUROPEAN TOUR KICK-OFF
 w/ STNNNG, GAY WITCH ABORTION 18+
 4/15 **NE-HI** w/ REAL NUMBERS, FINESSE 18+
 4/16 **FANAKA** w/ SEABERG, JSYA, TIIIIIIIIIP,
 HOSTED BY CHADWICK PHILLIPS 18+
 4/17 **JUCIFER** w/ NO FUNERAL, TIGER BLUE 18+
 4/18 **CED LINUS** 'SUMMER SESSIONS' EP RELEASE PARTY
 w/ BABY SHEL, BDOTCROC, MIKE DREAMS, SWEETZ P, ENHARMONIC 18+
 4/19 **THE SHIMMY** FEATURING DJ SETS FROM TEK, BOOGIE
 WNDRLND, UJU, TRAVIS GORMAN w/ GYM, SAM WAYNE,
 PROLLY TRIS, ELIJAH FHIMA 18+
 4/20 **SWEET CRUDE** w/ MOTEL RADIO, THE COUNTERFACTUALS 18+
 4/22 **ALLAN RAYMAN** w/ "TRADICION LATINA" BY ALDO RAMOS 18+
 4/23 **TWINSMITH** w/ TYTE JEFF, CANDID KID 18+
 4/24 **THE GREETING COMMITTEE** w/ THE WILD TYPE 18+
 4/25 **SONDRE LERCHE** w/ DEDEKIND CUT, ALEXANDER VON MEHREN 18+

TURF CLUB

4/12 **JACKIE GREENE BAND** w/ DAVID LUNING 21+
 4/13 **KID DAKOTA** w/ SLEEP STUDY, TIMBRE GHOST, BURN FETISH 21+
 4/14 **DULUTH HOMEGROWN** TWIN CITIES INVASION 21+
 4/20 **DANCE ASSAULT, LADY LARK, HUMAN HEAT,
 AND MEINONG'S JUNGLE** 21+
 4/21 **THE NADAS** w/ THE BILLY'S, THE USUAL THINGS 21+
 4/22 **THE WEDDING PRESENT** w/ COLLEEN GREEN BAND 21+
 4/23 **TUNES TRIVIA** w/ CHRIS RIEMENSCHNEIDER, REINA DEL CID
 HOSTED BY: RYAN CAMERON OF LET IT BE RECORDS 21+
 4/26 **LIFTING A FINGER** ALBUM RELEASE SHOW
 w/ THE WAYWARD MCCOYS 21+
 4/28 **CHRIS BARTELS** 'MYTHS AND MOLD' RELEASE SHOW
 w/ GRAND COURRIERS, A PIANO IN EVERY HOME 21+
 4/29 **XTC** AN ALL STAR TRIBUTE | SENSES WORKING OVERTIME 5 21+
 4/30 **TOMMY KEENE** w/ ADAM LEVY, IVAN JULIAN 21+
 5/02 **POND** w/ KIRIN J CALLINAN 21+
 5/03 **KINKY FRIEDMAN** - THE RESURRECTED TOUR
 w/ BRIAN MOLNAR 21+
 5/04 **GARDENS KILL KANCER** FT. FRANKIE LEE AND FRIENDS,
 SAM CASSIDY, THE PERSON & THE PEOPLE, WITH SPECIAL GUESTS
 TBA IN THE CLOWN LOUNGE 21+
 5/05 **TROUT STEAK REVIVAL AND THE BROTHERS COMATOSE** 21+
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UPCOMING SHOWS AT OTHER VENUES

FRIDAY, APRIL 14
KATATONIA
 FALLEN HEARTS OF NORTH
 AMERICA 2017
 w/ CASPIAN, UNCURED
 at FINE LINE
 \$25/7PM/18+

WEDNESDAY, APRIL 19
THE DISTRICTS
 w/ ABI REIMOLD
 at TRIPLE ROCK
 \$15/7:30PM/18+

SUNDAY, APRIL 23
**Radio K presents
CHAZ BUNDICK MEETS
THE MATTSON 2**
 w/ MADELINE KENNEY
 at TRIPLE ROCK
 \$15/7PM/18+

SUNDAY, APRIL 23
WELCOME TO NIGHT VALE
 w/ ERIN MCKEOWN
 at PANTAGES THEATRE
 \$30/6PM/ALL AGES

MONDAY, APRIL 24
**Go 96.3 presents
COIN**
 w/ ARIZONA
 at TRIPLE ROCK
 \$15.50/\$18.50/7PM/18+

WEDNESDAY, APRIL 26
HARI KONDABOLU
 w/ RAGHAV MEHTA
 at THE CEDAR
 \$20/7PM/ALL AGES

THURSDAY, APRIL 27
**Go 96.3 and City Pages present
TYCHO**
 w/ BEACON
 at PALACE THEATRE
 \$29.50/7:30PM/18+

SUNDAY, APRIL 30
**89.3 The Current presents
HURRAY FOR THE RIFF RAFF**
 w/ RON GALLO
 at FINE LINE
 \$16/7:30PM/18+

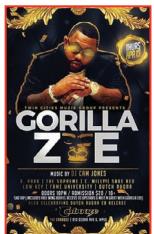
TUESDAY, MAY 2
**89.3 The Current presents
SLOWDIVE**
 w/ JAPANESE BREAKFAST
 at PALACE THEATRE
 \$25/\$30 DOS/7PM/18+

5/04 MEAT PUPPETS and mike watt + the jom & terry show
 w/ PORCUPINE at The Cabooze
5/09 LEWIS WATSON at Triple Rock
5/09 THE JESUS AND MARY CHAIN at Palace Theatre
5/16 FLOGGING MOLLY w/ DYLAN WALSH at Palace Theatre
5/20 JMSN w/ QUÍN, ALCORDO at Triple Rock
5/24 WAVVES w/ KINO KIMINO at Triple Rock
5/26 HO99O9 at Triple Rock
6/01 PWR BTTM w/ TANCRED, NNAMDI OGBONNAYA,
 HOSTED BY GRACE THOMAS at Triple Rock

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GORILLA ZOE
w/ K. PARK, TAE SUPREME & MORE!
APRIL 13



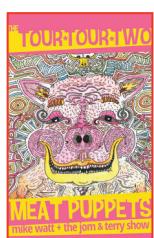
MINNESOTA MAEHAM
feat. MAC IRV
w/ SKNY, J.PLAZA,
& MORE!
APRIL 14



CABOOZE & LN PRESENT
SUPER DUPER KYLE
w/ SUPERDUPERBRICK & COUSIN STIZZ
APRIL 15



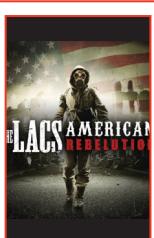
CABOOZE & PARTIER PRESENT
STALLEY & BEANIE SIGEL
w/ GAINESFM, & DJ D MIL
APRIL 27



THE MEAT PUPPETS
w/ MIKE WATT, & THE JOM & TERRY SHOW
MAY 4



THE PANCAKES & BOOZE ART SHOW!
ART, ENTERTAINMENT, & FREE PANCAKES!
MAY 6



CABOOZE & FIRST FLEET PRESENT
THE LACS!
AMERICAN REBELUTION TOUR
MAY 12



CABOOZE, FIRST AVE & ROSE PRESENT
MICHAEL FRANTI & SPEARHEAD
LOVE OUT LOUD TOUR
w/ SATSANG
AUGUST 18

UPCOMING

4/12 **MEL Jams** FEAT. WILLY ARQ LOCAL ACOUSTIC - R&B - HIP HOP
 4/19 **LEOPRESENTS.COM Hi-Rez** w/ LOCAL ARTISTS TBA
 4/20 CABOOZE & LN PRESENT **Thursday** w/ CITIES AVIV, TOUCHE AMORE, & BASEMENT
 4/21 **Communication Breakdown - Wish You Were Holy**
PINK FLOYD & LED ZEPPELIN COVERS
 4/30 CABOOZE & LN PRESENT **Gnash** SLEEPOVER TOUR W/ SWEATER BEATS, MAX & MORE!
 5/10 **Jellyroll** w/ SPECIAL GUEST TBA
 5/11 **City 2 The Rez** ARTIST SHOWCASE BY MCC & REZ RAP RECORDS
 5/13 CABOOZE & LN PRESENT **Raelynn**
 5/16 CABOOZE & LN PRESENT **Ab-Soul**
 6/4 CABOOZE & 513 PRESENT **Morbid Angel** w/ SUFFOCATION, REVOCATION & MORE!
 6/23 CABOOZE & LN PRESENT **Aaron Watson**
 7/1 CABOOZE, FIRST AVE, & ROSE PRESENT **Dirty Heads** w/ SOJA PLAZA SHOW!
 8/19 FAT TIRE PRESENTS **Tour De Fat** feat. THE RECORD COMPANY PLAZA SHOW!

TICKET OUTLETS

THE JOINT BAR, ELECTRIC FETUS, DOWN IN THE VALLEY, DISCLAND,
KNOW NAME RECORDS, MILL CITY SOUND

A-LIST

ART/GALLERY

ART IS WHY I WAKE UP IN THE MORNING

SOO VISUAL ARTS CENTER



SHERRY MUYUAN HE

Sherry Muyuan He's exhibition at Soo Visual Art Center is all about how people connect through sharing knowledge. Guests won't just be looking at art demonstrating this, however; at the opening reception, they'll be invited to learn and share as well. The pieces featured in "Art Is Why I Wake Up in the Morning" are inspired by a recent trip to Tokyo, where He's random meeting with a stranger resulted in an origami-learning session. At the opening reception from 6 to 9 p.m. Friday, April 14, He will be inviting guests to create their own books, fashioned after breakfast items. There will be four items — eggs, toast, fruit, and cheese — all bound using a different technique. Come and learn and see the show. Free. 2909 Bryant Ave. S., Minneapolis; 612-871-2263. **Through May 20**

—JESSICA ARMBRUSTER

CONTINUED FROM FRIDAY ▶

imbued Russian imperial stout; and the 2017 barrel-aged Darkness. Yes, Furious will also be available. Start your weekend off with a pint. 5 p.m. to 2 a.m. Free. 2500 University Ave. NE, Minneapolis; 612-788-2529. —JESSICA ARMBRUSTER

PROTEST

DON'T YOU FEEL IT TOO?

PLANNED PARENTHOOD

It's time to dance for the revolution. Each year on Good Friday, protesters show up at Planned Parenthood facilities around the country. This year a counter-protest, called Solidarity Day, has been organized. For the local event, Don't You Feel It Too brings its healing movement of love to the nonprofit, whose funding

has been a major battleground topic in this year's lawmaking session. DYFIT is known of its quirky brand of public art, facilitating dance sessions featuring headphones-wearing participants on sidewalks, in streets, at art festivals, and in other public spaces. As the political climate continues to heat up, DYFIT has launched a new series, Welcome to the Fire, which brings the love to conflict zones, exploring the group's relationship to activism. Bring some headphones and a playlist full of music you love, and get ready to move. Folks are welcome to join at any point throughout the day. For more info, visit www.DYFIT.org. 9 a.m. to 4 p.m. Free. 671 Vandalia St., St Paul; 651-698-2406. —SHEILA REGAN

SATURDAY 4.15

FESTIVAL

THE BACON AND BEER CLASSIC

NICOLLET ISLAND PAVILION

Spring is here, and the New Year's resolutions are forgotten. It's time to loosen that belt as Nicollet Island Pavilion gets deliciously greasy. The Bacon and Beer Classic features samples from over a dozen breweries — including Lagunitas, Indeed, 612, Guinness, Canal Park, and Bald Man — and roughly the same number of bacon-infused dishes from staff at Fire Lake, Pinstripes, O'Cheeze, and others. Enjoy bottomless bacon strips and brew, plus samples of porkified vittles such as Singapore bacon noodles, a rotisserie pork belly BLT, habanero bacon mac 'n' cheese, and homemade bacon and beer gelato. Giant Jenga, eating contests, and a photo booth provide fun between grazing. Pop some antacids, put on some stretchy pants, and come on down. Tickets and more info can be found at [www.baconandbeerclassic.com](http://baconandbeerclassic.com). 21+. Noon to 11 p.m. \$45-\$55. 40 Power St., Minneapolis; 651-642-1049. —LOREN GREEN

ART/FESTIVAL

LOWERTOWN POP MINNESOTA MAKERS' MARKET

UNION DEPOT

This Saturday, the Union Depot will turn into a local makers' mart as artists, designers, brewmasters, distillers, and others will set up shop and sell their wares. Check out handmade soaps from the Bath Bird, sample Double Take Salsa, or buy some art for your wall from Hagen and Oaks. Other participants include Excelsior Candle Company, Bee Line Honey, Anywhere Apparel, and Taki Watching. Demonstration sessions

on cocktail making, aromatherapy, and cooking with Bloody Marys (not just drinking them while cooking) will be offered. Proceeds from ticket sales will benefit River's Edge Academy, a program that educates kids and teens through experiential learning and small class sizes. For tickets and more info, visit www.lowertownpop.com. 10 a.m. to 4 p.m. \$10-\$15. 214 E. Fourth St., St. Paul; 651-202-2700. —JESSICA ARMBRUSTER

THEATER

THE BLUEST EYE

GUTHRIE THEATER

Though beauty is said to be in the eye of the beholder, racism has a knack for impairing otherwise perfect vision, distorting reality to fit the most atrocious beliefs. Sadder yet is the notion that victims have no recourse. Such is the dilemma faced by Pecola Breedlove, an 11-year-old black girl struggling to grow up amid the virulent racial animosity of 1940s Ohio in Toni Morrison's debut novel, *The Bluest Eye*. Pecola's desperate wish to be granted eyes blue enough to dispel the hatred of the surrounding world is a heartbreakingly earnest hope, but does not offer any solutions to the social debasement imposed upon her community or the harrowing abuse endured in her fractious home. Detailing these conditions with an intimate understanding, Morrison wrote her novel as an impressionistic tragedy presented from myriad perspectives. Retaining the spirit of Morrison's original vision, playwright Lydia R. Diamond adapted the piece to encompass outside inequities and internal suffering, bringing to life a poignantly rendered coming-

of-age story that retains the singular voice of Morrison's richly evocative text. Featuring the Guthrie debut of director Lileana Blain-Cruz, *The Bluest Eye* provides a timely perspective on how racism can poison an entire society's sense of self-worth. The show is in previews April 15-20. 7:30 p.m. Tuesdays through Saturdays; 1 p.m. Saturdays and Sundays; 7 p.m. Sundays. Check online for additional showtimes. \$29-\$77; \$15-\$59 previews. 818 S. Second St., Minneapolis; 612-377-2224. Through May 21 —BRAD RICHASON

PROTEST

TAX MARCH MN

MINNESOTA STATE CAPITOL

This Saturday, tens of thousands of protesters are expected to march to the White House in Washington D.C. to demand that Trump release his tax statements. The movement also calls for increased transparency in politics, including disclosing potential conflicts of interest, business ties, and other situations that encourage financial bias. Folks will be marching in Minnesota, too, and all around the nation. Here in town people will be meeting on the north side of the Veterans' Services Building (20 W. 12th St., St. Paul). Marchers will make their way from there to the State Capitol for a rally that will include speeches from Mayor Betsy Hodges, Rep. Ilhan Omar, and Sen. John Marty, among others. For more info, visit www.taxmarchmn.org. 11 a.m. to 2 p.m. Free. 75 Rev. Martin Luther King Jr. Blvd., St. Paul; 651-296-2881. —JESSICA ARMBRUSTER

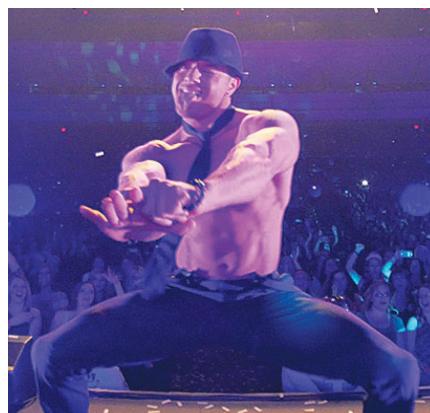
SEXINESS

MAGIC MEN LIVE!

HISTORIC STATE THEATRE

Are you ready for a night full of oiled-up dudes, uncomfortable bulges, and seriously questionable copyright infringement? Magic Men Live! brings to life some of the sexiest movies of all time, including performances inspired by *Magic Mike*, *Fifty Shades of Grey*, and *300* (for those who apparently have a things for swords and CGI). There will be sexy dancing, comedy skits, and theatrics, but the real reason for coming out is the audience participation.

If you've never been to an all-male revue, it's basically two hours of batshit insanity, with the audience leaving their inhibitions at home with their husbands, boyfriends, and babysitters, and raging in what has the potential to become the biggest bachelorette party you've ever seen. Performed by the dudes from Premier Gentlemen, this show brings all the glitz and dicks of a Vegas production to the theater district of Minneapolis. Grab your girlfriends and start coming up with excuses as to why you're going to be rolling in at 2 a.m. covered in oil and glitter. 8 p.m. \$24-\$79. 805 Hennepin Ave., Minneapolis; 612-339-7007. —PATRICK STRAIT



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GOODNIGHT MOON

Life is the *Alien*-inflected thriller we deserve

Ryan Reynolds



ALEX BAILEY

BY MICHAEL NORDINE

Life, which stands alongside *Arrival* as one of the better sci-fi movies in recent memory, is the latest case study in why we can't have nice things: Barely anyone has gone to see Daniel Espinosa's *Alien*-inflected thriller, effectively dooming us to fewer movies like it and many more *Transformers* sequels.

An old-school B movie in the sleek, expensive guise of a studio production, *Life* already seems poised to become a cult classic whose stature grows with time. If you feel like being ahead of the curve, give it a chance before it departs theaters for the final frontier that is home video and/or streaming — it's a journey well worth taking.

Six spacefarers orbit the Earth aboard the International Space Station at film's

beginning, and they aren't alone; the crew has just recovered a soil sample from Mars that they're hoping contains, well, life.

Spoiler: It does. Spoiler: It doesn't come in peace.

This martian starts out small, on the cellular level, before growing into something resembling a sentient orchid. Back on the blue planet, they give it a name — Calvin — and all is well for a time. We've never seen anything like Calvin, which is elegant and revelatory all at once; surely this is the start of some new enlightenment?

If only. An accident in the ISS lab causes the lifeform to go dormant as a kind of defense mechanism. The scientists, doctors, and technicians are puzzled. What caused this to happen, they wonder, and how can they reverse it?

Their answer is human, all too human: Zap it with electricity. Calvin's eventual reawakening is as rude as they come, resulting in exponential growth that reveals its true Lovecraftian form. Before fully coming of age, the squid-like organism breaks every bone in one poor soul's hand and causes another to drown inside a space suit. Astronauts are often treated as little more than cannon fodder in movies of this sort, but Espinosa makes his characters' deaths so visually graphic — and viscerally upsetting — that you want the remaining few to blast Calvin into orbit as badly as they do.

Jake Gyllenhaal and Ryan Reynolds are the most familiar faces here, though not necessarily the most compelling. In a claustrophobic thriller like this, it's rarely a question of if the lesser-known actors will be dispatched but rather when; kudos

LIFE
directed by Daniel Espinosa
now playing, area theaters

especially to Hiroyuki Sanada (as a tech specialist and father to a newborn) and Olga Dihovichnaya (as the stalwart captain) for keeping us guessing as to their ultimate fates and stealing a few scenes in the process.

The brightest star is ultimately Calvin, however, and anyone familiar with *Alien* would be unsurprised to hear Ian Holm's unfeeling company man deem it a "perfect organism." Frightfully adaptable and ruthlessly efficient, the creature moves through zero gravity like an eel through water and will surely rise to the top of the food chain should it reach earth. You'd be in awe of it if you weren't so busy being terrified. **CP**



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Brian Brooks in *Division*.
Photo © Erin Baiano.

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WELCOME TO TEXAS

Jungle's latest is as inviting as a friendly small-town bar



WILLIAM CLARK

BY JAY GABLER

A song plays during the curtain call for *Lone Star Spirits*: Lyle Lovett's "That's Right (You're Not From Texas)," with its chorus that concludes, "Texas wants you anyway." It's an apt kicker for this production, in which a cast of Minnesotans does a credible job of virtually relocating the Jungle Theater to the other end of I-35.

The title of the play — written by Minneapolis' Josh Tobiessen, now having its regional premiere after winning raves Off-Broadway last year — refers to a few different things, and one of them is the small-town Texas liquor store where the action unfolds.

The onstage store serves as a working drink concession before the show begins, and it's well worth paying a visit, not just for the libation but also to take an up-close look at the incredible set by Sarah Bahr. In the tradition of the hyper-realistic sets that founding artistic director Bain Boehlke made a Jungle trademark, Bahr's work has such depth and detail that you'll feel like you could step right out the door and Instagram a tumbleweed (as one of the

characters later does).

The sleepy store is run by Walter (Terry Hempleman), who on this particular day is wearing a necktie to look nice for his adult daughter Marley (Thallis Santesteban). She's in from Austin, paying a visit to announce her engagement to Ben (John Catron), who's just started an online business selling accessories to urban men who want a veneer of rustic authenticity.

Ben, who is gentrification personified, inspires amused ridicule from Marley's former schoolmates Jessica (Christian Bardin) and Drew (Nate Cheeseman). As the sun sets on Lone Star Spirits, the five have a series of comic collisions in the store's two aisles; eventually Marley reveals a second, bittersweet, reason for her homecoming.

In just 90 minutes, Tobiessen gets a lot of mileage from these characters, detailing their lives with generous affection even as he pokes fun at their foibles. Director Sarah Rasmussen has assembled a dynamite ensemble of actors who revel in these juicy roles, and every laugh line lands, including a big one at the end involving a plot twist that will have you appreciating the impor-

LONE STAR SPIRITS

Jungle Theater
2951 Lyndale Ave. S., Minneapolis
612-822-7063; through May 7

tance of lighting design. (Credit there goes to Barry Browning.)

Once again, Rasmussen displays a sure instinct for how to use the Jungle's cozy confines, where both comedy and drama can thrive. The material toes the line of stale stereotypes, but between Tobiessen's carefully honed script and Rasmussen's kindhearted production, we find ourselves laughing with — not just at — the fading gridiron hero (Cheeseman), the struggling single mother (Bardin), and the out-of-touch city boy (Catron).

Hempleman and Santesteban hold it all together, in well-paired performances that evoke a familiar, but nonetheless poignant, generational tension. By the time the show ends with a perfectly executed supernatural flourish, you may well be tempted to buy another ticket just so you can return to the warm, slightly wacky world of *Lone Star Spirits*. **CP**

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STREET Style

ALL TOGETHER NOW United in style at the All Are Welcome Beer event on April 6. **BY AMY GEE**



LISA BANWELL

46, SALON MANAGER

What are you wearing?

Vintage DIY T-shirt, Levi's jacket, Rachel Roy jeans, Lucky Brand shoes, The Sak bag, and vintage jewelry.

Describe your style:

Bohemian. Always something vintage and music-oriented.

What is your go-to spring outfit?

Vintage tee with jeans or a festival skirt.

What are your favorite places to shop?

Arc's Value Village, Nordstrom, and I like to buy handmade items.

ADAM LEVY

52, MUSICIAN

What are you wearing?

Chippewa Engineer boots, black Levi's, striped terry cloth shirt from Askov Finlayson, Wrangler denim shirt from Unique Thrift, Maciejowka Polish military hat, and iWare glasses.

Describe your style:

Mod and late-'60s with a contemporary twist.

What is your go-to spring outfit?

Jeans, T-shirt, and tennis shoes.

What are your favorite places to shop?

BlackBlue, Askov Finlayson, Martin Patrick 3, Rewind Vintage.

BRANDI BROWN

26, VISUAL STYLIST

What are you wearing?

H&M jacket and jeans, Zara blouse, Treasure & Bond boots, Karl Lagerfeld watch, Quay sunglasses.

Describe your style:

Street, chic, and young contemporary.

What is your go-to spring outfit?

Embroidered denim, a blouse, and heels.

What are your favorite places to shop?

Zara, Topshop, H&M.

ANN BRIMACOMBE

53, ART DIRECTOR

What are you wearing?

Zara jeans, Cole Haan clutch, Italian boots, and a scarf from Bali.

Describe your style:

Athletic tomboy chic.

What is your go-to spring outfit?

A white T-shirt and accessories. I always wear basics and flair.

What are your favorite places to shop?

I like to shop while I'm on vacation.



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NE-HI

7TH ST. ENTRY, SATURDAY 4.15

Championed by Chicago's music press and its faithful show-goers, and led by singer-guitarists Jason Balla and Mikey Wells, NE-HI (whose bassist, James Weir, is from Minnesota) play loosely jangly and appealingly raw indie rock influenced by surf and post punk. The band's self-titled 2014 debut made them one of Chicago's most talked-about young rock acts. NE-HI's follow-up, *Offers*, released in February on Grand Jury Music (also the home of the hyped Woodbury indie outfit Hippo Campus), is more fluid and confident while retaining the band's basement charm and still typically limiting instrumentation to guitar-bass-drums. The catchiest songs of the bunch are "Don't Wanna Know You," "Everybody Warned You," and the album closer "Stay Young." Real Numbers and Finesse open. 18+. 7 p.m. \$35. 701 First Ave. N., Minneapolis; 612-338-8388. —RICK MASON

THE NEW PORNOPHERS/
WAXAHATCHEE

FIRST AVENUE, TUESDAY 4.18

From the twitchy rhythms and effervescent synths that launch "Play Money" onward, the New Pornographers' *Whiteout Conditions* is a blizzard of clever, infectious power pop. Carl Newman may have overshot his aim of a "Krautrock Fifth Dimension," but the septet (minus Dan Bejar) does conjure up a relentless stream of sharp hooks arcing out of frothy electronics and buoyed by tireless grooves, a refreshed version of Porno nouveau wave with hints of the B-52s and Devo. The album's glistening springtime feel bubbles out of whimsical arrangements dominated by synths and insistent percussion. Meanwhile, Newman's playful lyrics juggle rhymes and alliteration, setting up sparkling vocal escapades, including breathless harmonies and swirling flirtations, especially between Newman and Neko Case. It's all highly addictive, but "High Ticket Attractions," with entwined vocal sniping, and "Colosseums," fueled by Case's "oh-oh-ohs," should require prescriptions. Waxahatchee, aka Katie Crutchfield, still supporting 2015's *Ivy Tripp* and here accompanied by bassist

and the Beach Boys' *Pet Sounds*. To mark the anniversary, surviving members of the *Odessey and Oracle* lineup — Argent, Blunstone, drummer Hugh Grundy, and bassist Chris White — are performing the album in its entirety. Meanwhile, the band's current formation (including ex-Kink Jim Rodford) will provide backup and play a set of other Zombies classics, tunes from the member's solo careers, and material from the group's decent 2015 album, *Still Got That Hunger*. 18+. 7 p.m. \$35. 701 First Ave. N., Minneapolis; 612-338-8388. —RICK MASON

THE ZOMBIES

FIRST AVENUE, MONDAY 4.17

Despite three certified hits and a distinctive sound, the Zombies are somewhat overlooked as a key part of the '60s British Invasion. Rod Argent's jazzy keyboards and Colin Blunstone's breathy vocals, along with some potent hooks and a shadowy tone that lent an air of conspiratorial mystery, helped land "She's Not There" and "Tell Her No" on the U.S. charts. But the original quintet disbanded before the release of their second album, the inadvertently misspelled *Odessey and Oracle*, which yielded a third hit, "Time of the Season." Now 50 years old, O&O has acquired cult status as a psychedelic-era masterpiece ranked alongside the Beatles' *Sgt. Pepper's*

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Saturday, April 15
The Cedar Presents
THE LAST REVEL
with Reina del Cid and Dusty Heart
Doors: 7pm / Show: 8pm / All Ages / \$15 Advance | \$18 Day of Show

Friday, April 21
The Cedar Presents
GLEN PHILLIPS
with Brianna Lane
Doors: 7pm / Show: 8pm / All Ages / \$25 General Admission

Saturday, April 22
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Katherine Simonetti, opens the show. 18+. 7 p.m. \$33. 701 First Ave. N., Minneapolis; 612-338-8388. —RICK MASON

MIGOS

MYTH, TUESDAY 4.18

Undeniably rap's hottest group, Migos have exceeded the relatively low expectations generated by their initial viral hit, "Versace." The Atlanta trap-rap trio's string of hit singles has made them ubiquitous — I mean, blood-related rappers Quavo, Offset, and Takeoff were on the *Ellen* show, rapping about "cooking up dope with an Uzi." Their second studio album, *Culture*, is their most essential project since their 2013 breakthrough mixtape, *Y.R.N. (Young Rich Niggas)*. "Bad and Boujee" is the crossover mega-hit, but a more definitive song is the darker, menacing "T-Shirt," which also happens to show off the group's technical capabilities. (Check out the stabby way Takeoff raps his hook: "Had to cop the Audi, then the top, I had to chop it/ Niggas pocket watchin', so I gotta keep the rocket"). While most everything about Migos, from their subject matter to their ATL origins, places them squarely within the 2010s trap-rap zeitgeist, their more classically kinetic rap-group aesthetic makes them more similar to the likes of the Pharcyde and Das EFX than is typically acknowledged. 7 p.m. \$55-\$139. 3090 Southlawn Dr., Maplewood; 651-779-6984.

—MICHAEL MADDEN

RED PLANET WITH BILL CARROTHERS

DUNSMORE ROOM AT CROONERS, TUESDAY 4.18, WEDNESDAY 4.19

Over the past four decades, guitarist Dean Magraw has ventured from jazz to rock to myriad variations of folk and world music, shifting in volume, tempo, and texture, but always deeply soulful. In the trio Red Planet, Magraw surfs the outer limits with Jay Epstein on drums and Chris Bates on bass. In 2009, Magraw summoned his inner Hendrix for some scorching guitar heroics on *Space Dust*. On Red Planet's new eponymous album, which will be celebrated here, Magraw again invokes Hendrix's spirit for a fiery intro to John Coltrane's "Living Space," but otherwise focuses on creating a sublime synergy with pianist Bill Carrothers, a Twin Cities native now residing in Michigan's UP. The quartet scampers from bop to the frontiers of experimentation. There are a couple of Monk tunes (the lyrical "Reflections" and the hard-charging "Think of One") while both Bates' "Music Is a Weapon of Hope and Healing" and Magraw's "Freedom For the Broken" are profoundly introspective. 7 p.m. \$15. 6161 Central Ave. NE, Fridley; 763-571-9020. —RICK MASON

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thu : april 13
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fri : april 14
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10pm : wild age, dirt train, grand courriers

sat : april 15
7pm : trivia mafia presents 331 drinkin' spelling bee
10pm : old desert road, pocketful 'a' change (album release), pasadena '68 and dakota shakedown

sun : april 16
8pm : trivia mafia

mon : april 17
8pm : the roe family singers
10pm : doug otto and friends

tue : april 18
6-8pm : t.e.e. — tuesday early evening
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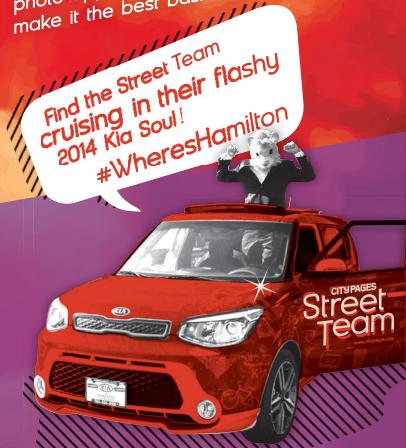
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Bi for Now

Is my boyfriend really bisexual or secretly gay?



Dan Savage

to you—there might be a necklace in it for you—and then get busy setting up your first MMF threesome.

My girlfriend and I have been together for about 18 months. We're both 29 and are in the process of creating a future together: We live together, we have a great social life, we adopted a dog. We're compatible, and I do love her. However, our sex life could be a whole lot better. I like sex to be kinky, and she likes it vanilla. She is adamant about monogamy, while I want to be monogamish. My girlfriend thinks I'm searching for something I'll never find and says I need to work through it. Because we are so compatible in every other aspect of our relationship, should I keep trying to work past the unsatisfying sex?

NEEDS ADVICE, WANT THREESOMES

Divorce courts are filled to bursting with couples who made the same mistake you and your girlfriend are currently making—a mistake that gets harder to unmake with every dog you adopt or lease you sign. You're not sexually compatible, NAWT. The importance of sexual compatibility in sexually exclusive relationships (the kind your girlfriend wants) cannot be stressed enough. Sexual compatibility is important in open and/or monogamish relationships too, of course, but there are work-arounds in an open relationship.

The gaslight bar is set so low these days that I'm going to go ahead and accuse your girlfriend of gaslighting you: There are people out there who have the kind of relationship you would like to have—it's a lie that no one has a GGG partner or a successful monogamish relationship—and I have it on good authority that many of these people are straight. You'll never find everything you want, NAWT, since no one gets everything they want. But you're too young to settle for the girlfriend you've got.

Let's review the facts: Your boyfriend digs your tits, cuddling you makes him hard, and he loves eating your pussy. You also discovered your boyfriend posted to Craigslist and said he wasn't sure if he was bi or straight, a discovery that created a crisis in your relationship, a crisis that was resolved with a strap-on dildo and a diamond bracelet.

Your boyfriend isn't "secretly gay," CAC, he's "actually bisexual." You know, like he said he was—or said he might be (but totally is)—in that email exchange you found.

Even if your boyfriend never has sex with a man, CAC, even if it takes him years to drop the "totally straight" line, you should go ahead and accept the fact that your boyfriend is bisexual. Pretend to be shocked when he finally comes out



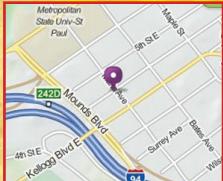
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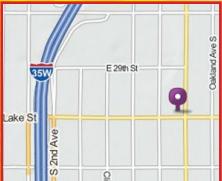
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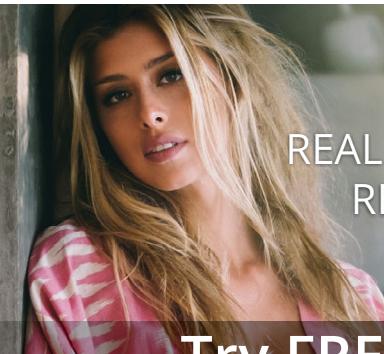
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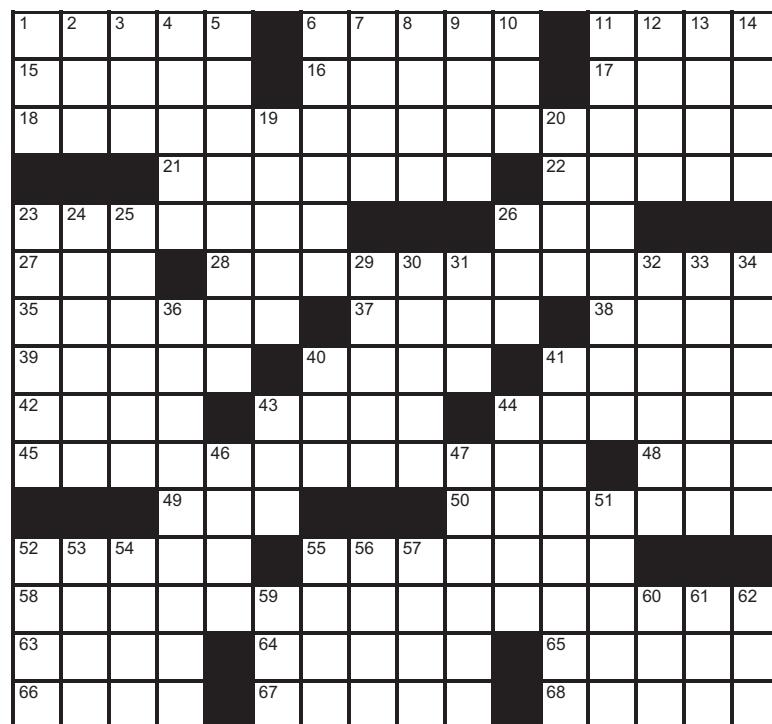
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	30 Punched with the fists	

Last Week's Answer

A	N	N	L	O	A	F	S	G	M	C
B	E	E	B	O	N	N	I	E	R	I
S	T	U	R	O	T	T	E	N	T	U
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